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ABSTRACT

This study of the variation in use of uniform titles from one library to another and even within a card catalog, a practice sanctioned by Anglo American Cataloging Rules (AACR), examines the validity of this variation in use of uniform titles, and explains how a uniform title is selected and its preferred form is determined. A discussion of the decision to use a uniform title includes a definition and developmental history of the uniform title concept. The relation of uniform titles to the functions of the catalog is explored, with sample entries as illustrations of how uniform titles contribute to a logical, structured catalog. AACR criteria on the need to use uniform titles are discussed and evaluated, and such practical issues as when and how to implement uniform titles, and their selection and form, are addressed. The study concludes that all types of libraries should use a uniform title when cataloging a work which has been issued under more than one title in various manifestations. (Author/SW)

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UNIFORM TITLES:

Their Use in Descriptive Cataloging

By

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ABSTRACT.

This study questions the current situation where the use of uniform titles varies from one library to another, and even within the same catalog depending on the kind of work involved. Since AACR sanctions this uneven application of uniform titles, the Code's criteria on which to base the decision to use a uniform title are thoroughly examined. The relationship of uniform titles to the functions of the catalog is discussed. The paper shows how uniform titles contribute to a logical, structured catalog, and how they improve access to the library's collection. Practical issues such as when and how uniform titles should be implemented, and the selection and form of a uniform title are also addressed. The study concludes that all types of library's should make use of a uniform title whenever they catalog a work which has been issued under more than one title in various manifestations.

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INTRODUCTION

In current practice the implementation of uniform titles often varies from one library to another and even within the same catalog. The explanation usually offered for these variations, is that the decision to use a uniform title depends upon the needs of the library and its users, and upon the kind of work being cataloged. Both editions of the Anglo-American Cataloging Rules sanction this uneven treatment of the application of uniform titles. AACR suggests the decision to use uniform titles should depend on such factors as "how well the work is known ... how many manifestations of the work are involved ... whether the main entry is under title ... the extent to which the catalog is used for research purposes." One of the objectives of this paper is to examine the validity of applying these kinds of criteria to the decision of whether or not to use a uniform title for a work. A proposal is made that two other inter-related areas should be taken into account. The first is consideration of the way in which uniform titles contribute to access to the library's collection. The second concern is the relationship of the uniform title concept to a logical, structured catalog.

Another objective of this study is to examine how a uniform title is selected and the form in which it should be given. Of particular concern is the relationship between the way in which a work is cited by authorities and the way it is cited in the catalog.

The Anglo-American Cataloging Rules note that it has usually been standard practice to use uniform titles for some special types of materials: the Bible and other sacred works, music, legal works and anonymous classics. This study will not examine these works other than in a very general sense. Rather, the emphasis here is on more

general kinds of literature and on those works created after 1500. Also excluded from this study are works not written in the Roman alphabet.

I began my research by examining the rules for uniform titles in the first edition of the Anglo-American Cataloging Rules.[1] I then went back and looked at all the major cataloging codes from Panizzi[2] through the ALA Rules of 1949[3]. I also did a rule by rule comparison of the uniform title rules in AACR 1 and AACR 2. In this way I was able to trace the development of the uniform title concept in our codes. In order to understand the theory and thought processes that went into these rules, I examined the working papers of the various institutes on catalog code revision. I found the diversity of opinion expressed at these institutes to be very enlightening and meaningful to my study.

In order to place uniform titles in a proper context, I spent time reading and reflecting upon such areas as: the functions of the library catalog, catalog use studies, bibliographic networks and developments in catalog technology. Credit for some of my ideas and my background knowledge must be given to the courses I have taken at the Graduate School of Library and Information Science and my work experience in the Cataloging Department of the University Research Library at UCLA.

As a result of my research I was able to identify the chief problems which uniform titles pose for descriptive cataloging:

1) The functions of a uniform title.
2) The question of when and how uniform titles should be implemented.
3) The selection and form of a uniform title.

These problems and others are addressed in this study.

Throughout this paper the Anglo-American Cataloging

Rules may be referred to as AACR. If the reference is specifically to either the first or second edition, it will be indicated thus: AACR 1 or AACR 2. Otherwise AACR refers to both editions.

Notes

[1]Anglo-American Cataloging Rules, North American text (Chicago: American Library Association, 1967).

[2]Donald J. Lehnus, A Comparison of Panizzi's 91 Rules and the AACR of 1967, University of Illinois Graduate School of Library Science, Occasional Paper no. 105 (Champaign: University of Illinois, 1972).

[3]American Library Association. Division of Cataloging and Classification, A.L.A. Cataloging Rules for Author and Title Entries, 2nd ed. (Chicago: American Library Association, 1949).

CHAPTER 2: THE DECISION TO USE A UNIFORM TITLE.

Definition and purpose of a uniform title.

A uniform title is the title or heading which is chosen to relate and display together the catalog entries for a work which has been issued under variant titles in various editions, translations or other manifestations. A uniform title may be derived from the original or most well known title of a work. Collections and selections of an author's works are brought together in the catalog by means of a uniform heading such as "Works" or "Poems. Selections". The form of these headings is decided upon by the cataloger in accordance with the cataloging rules being followed. In this case the uniform heading is a description of the contents of the item being cataloged.

One of the chief reasons for using a uniform title is to show the library users which manifestations of a particular work are held by the library, regardless of the title of the particular edition, so that they may select the one most appropriate to their needs. As AACR 2 indicates, the use of a uniform title aids the user in identifying a work when the title by which it is commonly known differs from the title proper of the manifestation of it which is held by the library. For example: a library patron wants to read Cervantes' Don Quixote but the library only has an edition of this work issued under the title The Adventures of Don Quixote. Unless the library makes use of a uniform title with a cross reference from the other title, the user may never make the connection between the two titles for the same work. An author's works which are later collected together by an editor, may be issued successively under various titles. It is possible that the user wants the particular book The Viking Portable Faulkner but it is more likely that

he would be just as well served by any publication containing selections from Faulkner's works. The uniform heading "Works. Selections" under the main entry for Faulkner would bring all such editions held by the library together in one place in the catalog. The user could then select the one shich suits his needs. If he insists on the Viking title, then access to this title would be facilitated by an added entry under the Viking title and a cross reference under the main entry for Faulkner in the form of:

Faulkner, William
The Viking portable Faulkner
see Faulkner, William
Works. Selections.

A uniform title tries to accomodate as many users as possible by representing a work in the catalog under its most frequently used title. The user who wants a particular edition of a work issued under a variant title is provided for in two ways, assuming the library follows the recommendations of AACR. If the item desired by the user has been entered under title, he will find in the catalog a cross reference to the uniform title of the work. Thus users who want The Book of the Thousand Nights and a Night will find the following cross reference:

Book of the thousand nights and a night
see Arabian nights. English.

On the other hand if the particular item desired by the user is entered under an author and the catalog is approached in this way by the user, then she will find a cross reference under the main entry from the variant title to the uniform title. For example, if the user wants Hemingway's Fiesta she will find the following entry in the catalog:

Hemingway, Ernest
Fiesta
see Hemingway, Ernest
The sun also rises

Secondly if the user should decide to approach the catalog directly under the title, she may find an added entry under Fiesta, but only if the library has an edition with this as its title proper. The usefulness of the title added entry is really limited to those users who have an exact title in mind and who want that particular edition. Thus users may find either the distinctive title they want by means of an added entry or they are referred from variant titles of the work to a uniform title which gathers together all the manifestations of the work which are held by the library. The practice of referring from the title proper of an item to a uniform title has received some criticism. This issue is discussed further on in this study.[1]

It should be pointed out that a majority of works are published in only one edition and that most of the works which are issued in a number of editions, translations or other manifestations keep the same title throughout. Therefore, the investment of time and resources for the purpose of implementing uniform titles in the library catalog would be less than anticipated.

Notes

[1]See Ch. 3: English language works and translations.

Historical background of the uniform title concept.

Probably the only uniform title with which everyone is in agreement is the use of the heading Bible to bring together in the catalog the Old and New Testament and their various parts. Panizzi's rule for the Bible was the first to formulate this idea. In fact his use of the uniform title Bible and the arrangement of parts, versions etc. under the heading have formed the basis of successive rules.

Panizzi's rules 70-78 give detailed instructions on how to arrange the entries for a prolific author whose works have appeared in various editions, translations and collections.[1] Although he does not use anything like a uniform title these rules are of interest in two respects. Firstly, these various manifestations of an author's work come within the purview of uniform titles and it is interesting to note that Panizzi was concerned with their arrangement in the catalog. Secondly, even though these rules of Panizzi are basically filing rules, in fact this function, that of a filing device is often ascribed to the use of uniform titles by cataloging codes. The 1949 Rules for Descriptive Cataloging in the Library of Congress define a "filing title" as "the title by which a work that has appeared under varying titles is filed."[2] LC also uses the term "filing title" to describe uniform headings such as "Works", "Correspondence" etc. which it uses to systematically arrange a prolific author's works in the catalog.

Cutter was the first to formulate a rule for what he called "works whose titles are changed in different editions."[3] He recommended that such works be entered under the first title (presumably the original) with references from later titles, but that it was preferable to enter the item in full in both places. However, it was

in dealing with anonymous works that Cutter made the first real contribution to the concept of uniform titles. His general rule was to make a first word title entry for all anonymous works, but then he goes on to note "Of course there are exceptions to this rule. There are works which are always known by certain names, under which they should be entered, although the title pages of different editions may not begin with this name, or may not even contain it."[4] Cutter expands this rule beyond the Bible to include the Koran and anonymous classics such as Nibelungenlied. Thus Cutter set the pattern for distinguishing between classical and other anonymous works, the latter being scattered throughout the catalog under a variety of titles for different editions.

The 1908 Anglo-American Rules and the 1949 ALA Rules use the title page title of the work being cataloged except in the case of anonymous classics. For these they prefer the use of a "conventional title" in the language of the original version but if the classic is well known in many languages, then the English form is preferred, for example the Arabian Nights. These codes have no rules recommending use of uniform titles for modern works with or without an author, which have been issued under different titles in various editions and translations. It is somewhat surprising that the 1949 ALA Rules confines its use of uniform titles to headings for anonymous classics since its definition of a uniform title seems to promise much more: "the distinctive title by which a work which has appeared under varying titles and in various versions is most generally known."[5]

The Institute on Cataloging Code Revision held at Stanford University in 1958,[6] like the ALA Rules dealt only with the use of uniform titles for anonymous works. But unlike the ALA Rules, they agreed not to distinguish between classical and other anonymous works and applied uniform titles to both.

Seymour Lubetzky has consistently advocated the use of uniform titles when the title of a work varies in different editions and translations. In his Code of Cataloging Rules, published in 1960, he recommends use of uniform titles for modern as well as early anonymous works. However, the significance of the CCR is that for the first time there is a rule which calls for editions of any work which has been issued under various titles to be represented by a uniform title.[7] This principle is extended to cover translations and simultaneous publication of a work under different titles.

The 1967 Anglo-American Cataloging Rules was the first major cataloging code to consider the use of uniform titles for all the types of works with which this paper is concerned: translations, anonymous works, collected editions, modern literature. No previous codes have given such extensive treatment of uniform titles as the rules provided in the AACR. AACR 2 introduces a new aspect in that it includes the use of uniform titles for the various manifestations of a work thus extending the principle to recordings, films and all other non-book media. Neither code makes a distinction between classical and other works, although they do treat works created before 1500 separately. This distinction would seem to be based on the unique nature of pre-1500 works. AACR emphasizes that the rules given for uniform titles are not hard and fast instructions and that their application may be dependent on various factors such as the type of library and catalog, how well the work is known, the number of manifestations involved, etc.[8]

Notes

[1]Donald J. Lehnus, A Comparison of Panizzi's 91 Rules and the AACR of 1967, University of Illinois Graduate School of Library Science, Occasional Paper, no.105 (Champaign: University of Illinois, 1972), p.30.

[2]U.S. Library of Congress. Descriptive Cataloging Division. Rules for Descriptive Cataloging in the Library of Congress (Washington, D.C.: Library of Congress, 1949), p.109.

[3]Charles A. Cutter, Rules for a Dictionary Catalog, 4th ed. (Washington, D.C.: Government Printing Office, 1904), rule 144.

[4]Ibid., rule 120.

[5]American Library Association. Division of Cataloging and Classification, A.L.A. Cataloging Rules for Author and Title Entries, 2nd ed. (Chicago: American Library Association, 1949), p.235.

[6]Institute on Cataloging Code Revision (1958: Stanford University) Summary of Proceedings, (n.p., 1958)

[7]Seymour Lubetzky, Code of Cataloging Rules: Author and Title Entry (Chicago: American Library Association, 1960), rule 7.

[8]These criteria are discussed in depth in Ch.2: Examination of AACR criteria ...

Relation of uniform titles to the functions of the catalog.

Lubetzky states that one of the objectives of the catalog "is to relate and display together the editions which a library has of a given work and the works which it has of a given author."[1] Eva Verona recognizes this as one of the objectives of the catalog, but she also recognizes that it conflicts with another important objective: "the rapid location of a particular book."[2] The controversy is whether the primary function of the alphabetical catalog is to enable the user to find a particular book or a particular work, whether bibliographic units have priority over literary units. The uniform title concept is right in the middle of this controversy, since the purpose of a uniform title is to bring together all the catalog entries for a work which has appeared under different titles. Thus the extent to which a library makes use of uniform titles depends on its perception of the objectives of the catalog. That there is confusion over the objectives of the catalog is demonstrated by the inter-changeable use of book and work in cataloging literature and by librarians. Lubetzky clearly differentiates between the two terms in his Principles of Cataloging and shows the result of a catalog emphasizing one approach over the other.

In most existing library catalogs, main entries and title sub-arrangement under author main entries show an inconsistent approach to the problem: some works are identified primarily by their bibliographical unit (the title proper of that particular item), others are recognized as belonging to a literary unit (the title of the work as it is commonly referred to). Even those in favor of uniform titles are a little unclear about their contribution to the catalog: Jean Perreault refers to the

"systematic imposition of a title which will bring together all entries which refer to the same bibliographic unit ..."[3] when he obviously means the same literary unit.

A. Hugh Chaplin sees the controversy as a conflict between two traditions: "the tradition that a book should be described in terms derived from itself -- is primarily a cataloguer's tradition" on the other hand "the other, older tradition which regards a book as a vehicle for a work, and assumes that a work will be known to readers by a name that is independent of title-pages, is still a powerful influence on users' expectations."[4]

Since there are no conclusive user studies, it is difficult to say with any certainty whether users prefer to find the work they desire in any manifestation or if they want a particular manifestation in which the work is embodied. Even Lubetzky and Verona are working on assumptions in this area. User studies at the University Michigan and the University of Chicago found that people tend to remenber titles better than authors.[5] What these user studies do not make clear is whether these are titles of works or books. Users probably bring both "kinds" of titles to the catalog, depending on their source of knowledge about the book or work. A user who wants to read a book she has seen in a bookstore or advertized in a newspaper, is probably going to look for the title of that particular book in the library catalog. Another user, a student, has been assigned to read Swift's Gulliver's Travels, unbeknown to this user, this is more accurately the title of the work by Swift since it has been published under variant titles. It is most likely that both these users are more concerned with the content of the books they seek than the title on the title-page.

One thing we can be fairly sure about is that the user expects logic and consistency from the library catalog.

Most users are probably accustomed to the fact that an author's works will be found under one form of their name. For instance, Erle Stanley Gardner's works are all cataloged under that form of his name rather than scattered under E.S. Gardner, or his pseudonyms A.A. Fair or Charles J. Kenny; although there are cross references from the variant names to Erle Stanley Gardner where all his works are displayed together.[6] But can users expect to find an author's works under one form of the title for each work? Maybe, if the work is a classic such as Homer's Iliad. Maybe not, if the work was originally issued with a foreign title, because some libraries prefer to use only English titles in their catalog. Several other lines of reasoning, some encouraged by AACR, others of the individual library's own choosing, will determine which kinds of works, if any, will be given uniform titles in the catalog. The situation in most libraries is that they willingly provide uniform headings for authors but do not provide them consistently for titles. Lubetzky's second objective of the catalog is: "to reveal to the catalog user what other editions, translations or representations the library has of the work, and what works it has of the author."[7] The last part, to show "what works it has of the author" is met by the use of uniform author headings. But the first part "to reveal ... what other editions, translations or representations the library has of the work" can only be met fully by use of uniform titles for those works whose titles vary.

Ironically, where uniform titles are concerned, Lubetzky's second objective conflicts with his first: "to facilitate the location of a particular book, or item, which the library has."[8] When the need to use a uniform title arises, these two objectives can be reconciled by one of two methods, both of which have to do with the location of the uniform title.

The method advocated by Eva Verona, is that of giving primary recognition to the bibliographic unit. In the case of title main entry, the title would be that of the item being cataloged and for author main entry, the sub-arrangement would be by title of the individual item. Verona relegates literary units, i.e. uniform titles, to added entries. For the sake of consistency in the catalog, she even extends this approach to anonymous classics.[9] One of the problems of this method would be encountered in a book catalog consisting solely of main entries or using a shortened description for added entries. Figure 1, taken from the University of California Union Catalog, demonstrates what happens in a book catalog when uniform titles are not used. Two works of Gogol's -- Revizor and Shinel' are scattered throughout the two pages as each edition and translation of these works are listed alphabetically by the title of each particular manifestation.

At the McGill Institute, Lubetzky points out other problems in this method of cataloging. He shows how the various editions of Emerson's American Scholar would be scattered under Verona's method:

"Under the first method, the editions of Emerson's American Scholar would be entered under the author and their individual titles, with added entries under the author and the title American Scholar when issued under another title. A person referred to Emerson's Oration Delivered Before the Phi Beta Kappa Society would find the editions issued under this titlewhere he looked for them, and one referred to Emerson's Man Thinking would find this edition in its alphabetical place."[10]

In other words, the various manifestations of the work are brought together as a literary unit in only one place in the catalog: the added entries under author and uniform title.

Fig. 1

Taken from the University of California Union Catalog, the following two pages show the arrangement of works under the main entry for Gogol. To illustrate how a work issued under variant titles is scattered in a book catalog that does not use uniform titles, the manifestations of two of Gogol's works are pinpointed. What should have been entered under the uniform title Revizor. English is indicated with an asterisk *. What should have been entered under the uniform title Shinel'. English is indicated with a triangle Δ .

GOGOL: his life and works. Translated by Robert Kramer. 1965. See: Setchkarev, Vsevolod. PG3335.Z8S4—SC.

GOGOĹ i Meierkhold. 1964. See: NIKITIN, E F ed. PG3335 Z8N55—R.

GOGOĹ, Nikoali Vasilevich, 1809-1852.
—Polnoe sobranie sochinenii, pod redaktsiei P. V. Bykova. 1. stereotipnoe izd. S. -Petersburg, Moskva, M. O. Volf [188-] xxxviii,968,iii,iii p. illus UCR-mw 1386339. PG3332 A1 1880—R.

GOGOĹ, Nikolai Vasil evich, 1809-1852.
—Die schönsten Kosakengeschichten von Gogol. Ausgewählt und eingeleitet von Walter von Molo, in neuer Verdeutschung von Korfiz Holm. München, A. Langen [n.d.] 244 p. port.19 cm. Inhalt.-Gogol, von Walter von Molo.-Tarass Bulba.-Fukchtraare Rache. I. Holm, Korfiz, 1872- , tr. II. Molo, Walter, ritter von, 1880- 1325067. PG 3333 A15—IR.

GOGOL', Nikolaĭ Vasil'evich, 1809-1852.
—Cesta na Rus. 1947. See: Havlíček, Karel, 1821-1856. PG5020 N25 v.25—B; DK 25 H29c—L.

—Chichikov's journeys; or, Home life in old Russia, by Nikolai Gogol, newly translated from the Russian, by Bernard Guilbert Guerney, for the press of the Readers club, New York; with a foreword by Clifton Fadiman. [New York, The Readers club, 1942] viii, [2], 368 p. 22 cm. "The title by which it has been generally known in English-Dead souls."-p. vi. Translation of Mertvye dushi. I. Guerney, Bernard Guilbert, 1894- tr. PZ3.G558Ch2 891.77 42-21081 1483163. PG 3333 M4 G8—SB.

—Collected tales and plays. Edited, with an introd. and notes, by Leonard J. Kent. New York, Pantheon Books [1964] xxxix, 768 p. 22 cm. "Constance Garnett translation...revised throughout by the editor." Chronological list of Gogol's works": p. [760]-762. "Selected bibliography of essays and books partially or wholly concerned with Gogol": p. [763]-768. I. Kent, Leonard J., 1927- ed. II. Garnett, Constance (Black) 1862-1946, tr. PG3333.A1 1964 891.733 64-10980 1058331. PG 3333 A15 1964—L.

—Collected tales and plays. Edited, with an introd. and notes, by Leonard J. Kent. New York, Pantheon Books [1964] xxxix, 768 p. 22 cm. "Constance Garnett translation...revised throughout by the editor." Chronological list of Gogol's works": p. [760]-762. "Selected bibliography of essays and books partially or wholly concerned with Gogol": p. [763]-768. I. Kent, Leonard J., 1927- ed. II. Garnett, Constance (Black) 1862-1946, tr. PG3333.A1 1964 891.733 64-10980 1556483. PG 3333 A1 1964—SB; PG3333 A1 1964—R; PG3333 A1 1964—D.

—Collected tales and plays. Ed., with an introd. and notes by Leonard J. Kent. New York, Pantheon Books [1964] 768p. "Constance Garnett translation"..revised throughout by the editor." Includes bibliography. I. Kent, Leonard J 1927- ed. II. Garnett, Constance (Black) 1862-1946, tr. UCR-mdg 1386335. PG3333 A1 1964—R.

—(Dead souls) Chichikov's journeys; or, Home life in old Russia...tr. from the Russian by Bernard Guilbert Guerney; introduction by Avrahm Yarmolinsky, and illus. by Lucille Corcos. New York, Heritage, [c1944] 484 p. illus. 22 cm. [The translation is copyright, 1942,by the Readers club. The special contents of this ed. are copyright, 1944 by the Limited ed. club] I. Guerney, Bernard Guilbert, Tr. T: Chichikov's journeys. 1813956. PG 3333 M4 1944—SD.

—Dead souls, tr. from the Russian by Bernard Guilbert Guerney. Introd. by René Wellek. New York, Rinehart [1948] xiv, 304 p. 19 cm. (Rinehart editions, 5) "Bibliographical note": p. xi. Translation of Mertvye dushi. I. Guerney, Bernard Guilbert, 1894, tr. PZ3.G558D19 891.77 48-4569* 1428238. PG3333 M4G84—R.

—Dead souls. New new translation by Andrew R. MacAndrew; with a foreword by Frank O'Connor. [New York] New American Library [1961] xii, 278 p. 18 cm. (A Signet classic, CP66) Translation of Mertvye dushi. PZ3.G558D27 61-19194 1428241. PG3333 M4M23—R.

—Dead souls. Translated with an introd. by David Magarshack.Baltimore, Penguin Books [1961] 382 p. 18 cm. (The Penguin classics, L113) PZ3.G558D28 61-19887 rev Library ofCongress 1724130. PG3333 M4 1961a—D.

—Dead souls. A new translation by Andrew R. MacAndrew; with a foreword by Frank O'Connor. [New York] New American Library [1961] xii, 278 p. 18 cm. (A Signet classic, CP66) PZ3.G558D27 61-19194 1725232. PG3333 M4 1961—D.

—Dead souls. Translated from the Russian, and with a foreword, by Bernard Guilbert Guerney. Thoroughly rev., with additional new material, constituting the present translation the nearest approach to a comprehensive version in any language. New York, Modern Library [1965] xxvi, 549 p. 19 cm. (The Modern library of the world's best books (ML40)) I. Guerney, Bernard Guilbert, 1894- tr. PZ3.G558D32 65-15433 1728434. PG3333 M4 G7 1964—D.

GOGOĹ, Nikolaĭ Vasilevich, 1809-1852.
—<Dead soulso Chichikov's journeys; or, Home life in old Russia, by Nikolai Gogol; translated from the Russian by Bernard Guilbert Guerney; introduction by Avrahm Yarmolinsky, and illustrations in color by Lucille Corcos. New York, Heritage Press [c1944] 484p. col. illus. 22cm Running title: Chichikov's journeys; or, Home life in old Russia I. Guerney, Bernard Guilbert, tr. T: Chichikov's journeys. 45-2440 PG3333.M4 891.77 1386336. PG3333 M4G84—R.

—The diary of a madman, and other stories. Newly translated by Andrew R. MacAndrew. With an afterword by Leon Stilman. [New York] New American Library [1961, c1960] 238 p. 18 cm (A Signet classic, CD40) CONTENTS.-The diary of a madman.-The nose.-The carriage.-The overcoat.-Taras Bulba. PZ3.G558Di5 891.773 61-988 1725231. PG3333 Z3 1960—D; PG3333 A15M23—R.

—...Diary of a madman. Nevski prospect. London, L. Drummond limited, 1945. 3 p. l., 89 p. illus. 18 cm. ([Russian literature library, 1]) At head of title: Nikolai Gogol. On spine: Stories from St. Petersburg. Translations by Beatrice Scott of " (transliterated: Zapiski sumasshedshego) and " (transliterated: Nevskii prospekt) "This edition first published 1945." I. Scott, Beatrice, tr. T: Nevski prospect. II. Stories from St. Petersburg. PZ3.G558Di 47-1178 1704307. PG3333 Z3 S35—D.

—The divine liturgy of the Eastern Orthodox Church. Translated by Rosemary Edmonds. London, Darton, Longman - Todd, 1960. 67p. I. Orthodox Eastern Church. Russian—Liturgy and ritual. 0103186. BX350.G6—SC.

—Evenings in little Russia. 1903. 3-16821. 1724186. G613ev—D.

—Evenings in little Russia, by Nikolai Gogol; tr. into English by Edna Worthley Underwood and William Hamilton Cline. Evanston, W. S. Lord, 1903. 2 p. l., vii-xxiii p., 1 l., 153 p. 19 cm. CONTENTS.-The fair of Sorotchinetz.-An evening in May.-Mid-summer evening. Translation of Vechera na Khutore bliz Dikańki. 3-16821 PZ3.G558E Copyright 1481174. PG 3333 V4 U6—SB.

—Evenings near the village of Dikanka. Stories published by bee-keeper, Rudi Panko. [Translated by Ovid Gorchakov] Moscow, Foreign Languages Publishing House [h. d.] 276 p. illus. 20 cm. (Classics of Russian literature) Added t.-p. in Rhssian yTranslattion of his Vechera na khutore bliz Dikańki. 1325070. PG 3332 V4 E5—IR.

—Evenings near the village of Dikanka. Stories edited by Rudi Panko. Translated by Ovid Gorchakov. New York, F. Ungar Pub. Co 1960. 276 illus Translation of transliterated: Vechera na khutore bliz Dikan'ki. 0044400. PG3333 V4 1960—SC.

—Evenings on a farm near Dikanka, by Nikolay Gogol. [New York] A. A. Knopf, 1926. vii p., 1 l., 13-306 p. 20 cm. (Added t.-p.: The collected works of Nikolay Gogol, tr. by Constance Garnett) CONTENTS.-pt. I. The fair at Sorotchintsy. Saint John's eve. A May night; or, The drowned maiden. The lost letter.-pt. II. Christmas eve. A terrible revenge. Ivan Fyodorovitch Shponka and his aunt. A place bewitched. Translation of Vechera na Khutore bliz Dikańki. I. Garnett, Constance (Black) 1862-1946, tr. PZ3.G558Ev 26-14495 1513391. PG 3333 V4 G3—SB.

—The gamblers, and Marriage, by Nikolai V. Gogol; translated by Alexander Berkman. New York, The Macaulay company [c1927] 210 p. 21 cm I. Berkman, Alexander, 1870-1936, tr. T: Marriage. PG3333.I 5B4 28-720 1325150. PG 3333 I5 B4—IR.

—The government inspector; a comedy in three acts, by Nikolai V. Gogol; translated and adapted by D. J. Campbell. London, Sylvan press [1947] 109 p. illus. 22 cm. I. Campbell, D. J., ed. and tr. PG3333.R4C3 891.72 47-24914 1724263. PG3333 R4 1947—D. ✱

—The government inspector. Translated and adapted by D.J. Campbell. Introduction by Janko Lavrin. London, Heinemann 1963. 91. (The Drama library) 0018666. PG3333.R4C3 1963—SC. ✱

—The greatcoat; radio play. SSSR D-02649-02650. 2s. 12in. 33 1/3rpm. microgroove. Music by N. Peiko; M Shtrauikh, narrator; A. Ilyina, director 1441062. REC SA G62 Z67—R. Δ

—Home life in Russia. By a Russian noble. Rev. by the editor of "Revelations of Siberia." London, Hurst and Blackett, 1854. 2 v. I. Russia—Social life and customs. I. Lach-Szyrma, Krystyn, 1791?-1866, ed. 1185631. Sadleir Collection 985—L Special Collections.

—Hyménée: une histoire tout à fait invraisemblable en deux actes [par] Nicolas Gogol. Texte français de Georges Daniel. Paris, L'Arche [1965] 75 p. (Répertoire pour un théâtre populaire, 46) Translation of Zhenitba. I. Daniel, Georges, tr. 2002289. PN6113 A1R4 no.46—B.

—The inspector-general. A comedy in five acts, edited by D. Bondar. 2d ed. London, Pitman, 1961,1945. 155. (Bondar's Russian readers, annotated and accented, no.5) Reprinted 1961. 0010017. PG3333 R4 1945a—SC. ✱

GOGOL, Nikolaĭ Vasilevich, 1809-1852.

✱ —The inspector general, a satiric farce in three acts, by Nikolai Gogol, acting version by John Anderson. New York, Los Angeles, S. French; London, S. French, ltd., 1931. xii p., 3 l., 3-115 p front., plates. 19 cm. I. Anderson, John, 1896-1943. PG3333.R4A5 1931 891.72 31-7753 1725239. PG3333 R4 A5—D.

✱ —The inspector-general (Revizór) A Russian farce-comedy, by Nikolai Gogol, translated and adapted for American production by John Dolman, jr. and Benjamin Rothberg... Boston, Mass. and Los Angeles, Cal [Walter H. Baker company, c1937] 2 p. l., [3]-154 p. plates, diagrs. 19cm. (On cover: Baker's professional plays) I. Dolman, John, 1888- tr. II. Rothberg, Benjamin, joint tr. PG3333.R4D6 1937 891.72 37-36323 1514639. PG 3333 R4 D6 1937—SB.

—Izbrannye proizvedeniia. Moskva, Izd-vo Det. lit-ry., 1963. 765p. illus. (Shkolnaia biblioteka) UCR-mw 1386337. PG3332 A6 1963—R.

—Izbrannye proizvedeniia. Kiev, Khudozhestvennoi Literatury 1964. 592. Contents.- Rasskazy i povesti; Revizor. In Cyrillic characters. T: Revizor. 0021331. PG3332 A15 1964—SC.

—Koliuska; povest' (Instsenirovka) Phonodisc. The coach; dramatization of the story. Music by V. Shirinsky. Moskva, Melodiia MK D 11487-11488(a) 196-? 2s. 10 in. 33 1 3 rpm. microgroove. (Literaturno-dramaticheskie zapisi) Read by R. Plyatt and others; orchestra conducted by B. Sherman. I. Shirinskii, Vasilii Petrovich, 1901- T: The coach. 0109377. phonodisc LX16—SC; phonodisc LX16—SC.

—Le journal d'un fou; adaptation théatrale de Sylvie Luneau et Roger Coggio d'apres une nouvelle de Nicolas Gogol. Musique de Georges Delerus. Mise en scène de François Perrot et Roger Coggio assistes de Michele Moretti. Décors et costumes de Jacques Carelman. [Paris] 1962. p. 1-20 illus. (L'Avant-Scene, no. 278) I. Luneau, Sylvia 1119617. PN 2003 A94 no.278—L.

Δ —The mantle, and other stories, by Nicholas Gogol... Tr. by Claud Field, and with an introduction on Gogol by Prosper Merimée. New York, Frederick A. Stokes co.; London, T. Werner Laurie, limited [1916?] 249 p. 19 cm. Printed in Great Britain. CONTENTS.-The mantle.-The nose.-Memoirs of a madman.-A May night.-The Viy. I. Field, Claud Herbert Alwyn, 1863-1941, tr. II. Merimée, Prosper, 1803-1870 PZ3.G558M 16-10453 1728603. PG3333 A15 1916—D.

—Mertvye dushi; poema. Moskva, Gos. izd-vo., khudozh. lit-ry., 1961. 540 p. illus. 1724989. PG3332 M4 1961—D; PG3332 M4 1961—R

—Mertvye dushi; poema. Phonodisc. Dead souls; poem. Moskva, Melodiia MK D 010347-010352(a) 196-? 196. 6s 12 in. 33 1 3 rpm. microgroove. Moscow Art Theatre production. I. Moscow. Moskovskii Khudovzhestvennyi akademicheskii teatr. T. Dead souls. 0088620. phonodisc LR126—SC.

—Mertvye dushi; poema. So 166 risunkami A. Lapteva. Moskva, Detskaia Literatura 1964. 572 illus. (Shkol'naia Biblioteka) At head of title: Shkol'naia Biblioteka. N.V. Gogol'. In Cyrillic characters. 0025326 PG3332 M4 1964—SC.

—Mirgorod. Translated with an introd. by David Magarshack. New York, Farrar, Straus and Cudahy [1962] xi, 275 p. 22 cm. Contents.-The Old-World landowners.-Taras Bulba.-Viy.-The story of how Ivan Ivanovich quarrelled with Ivan Nikiforovich. I. Magarshack, David, tr. PZ3.G558Mi 5 62-19237 1726725. PG3333 M5 M33—D.

—Mirgorod; being a continuation of evenings in a village near Dikanka. Moscow, Foreign Languages Publishing House [n.d.] 294 p. illus.,port. 21cm. (Classics of Russian literature) "Translated from the Russian". Added title page in Russian. 1325069. PG 3332 M5 E5—IR.

—Nos; tale. D - 03100-03101. 2s. 12in. 33 1/3rpm microgroove. 1441063. HEC SA G62 Z69—R.

—Obras completas. Introd. c'e José M.ª Valverde. Traducción y notas de Jose Laín Entralgo. [1. ed.] Barcelona, Editorial Planeta [1964] xxii, 1400 p. (Clásicos Planeta, 11) 2033390. PQ6171 C56 v.11—B.

—Old Russian stories [selected by J. I. Rodale] Illustrated by Philip Evergood. New York, A.S. Barnes [1960, c1951] 202p. illus. (A perpetua book) CONTENTS.-How the two Ivans quarrelled.-The overcoat.-Ivan Fyodorovitch Shponka and his aunt.-The coach.-A madman's diary.-About the author and the book I. Title. PG3333.A15 1951 891.73 51-3175 1428242. PG3333 A15 1951a—R.

Δ —The overcoat, and other stories, by Nikolay Gogol. [New York] A. A. Knopf, 1923. 262 p. 19 cm. (Added t.-p.: The collected works of Nikolay Gogol, tr. by Constance Garnett) CONTENTS.-The overcoat.-The carriage.-The Nevsky prospect.-A madman's diary.-The prisoner.-The nose.-The portrait. Translation of Shinel (and other stories) PZ3.G558Ov 2 23-15823 1410201. PG3333 S55—R

Δ —The overcoat. Translated by David Magarshack; with decorations by John Edward Craig. London, Dufour Editions 1961. 64 illus. 6044959. PG3333 S5 1961—SC.

GOGOL, Nikolaĭ Vasilevich, 1809-1852.

—Pokhozhdeniia Chichikova; ili, Mertvyia dushi; poéma. [Berlin, Slova, 1921] 2 v. port. 18 cm. (His Polnoe sobranie sochinenii, t. 4-5) T. Mertvyia dushi. 1815379. PG 3332 M4 1921—SD.

—Polnoe sobranie sochinenii. 4. izd. ego naslednikov. Moskva, Dom kniaza Golitsyna, 1880- v. illus. UCR-mw 1386338. PG3332 A1 1880a—R.

—Polnoe sobranie sochinenii. [Moskva] Izd-vo Akademii nauk SSSR, 1940-1952. 14 v. col. ports., fold. facsims. At head of title: Akademiia nauk SSSR. Institut literatury (Pushkinskii dom) N. V. Gogol. Each vol. has also special t.p. "Glavnyĭ redaktor N. L. Meshcheriakov." Errata slip mounted on last leaf of v.10. "Gippius, V. V. N. V. Gogol, " incl. bibliographical references: v. 1, p. 21-[58] Label mounted on t.p.: Distributed by Russian Language Specialties, Chicago, Ill. I. Meshcheriakov, Nikolaĭ Leonidovich, 1865- ed. II. Gippius, Vasilii Vasilevich, 1890- III. Akademiia nauk, Leningrad. Pushkinskii dom. 1726340. PG3332 A1 1940—D.

✱ —Revizor, komediia v 5-i deistviiakh or The inspector-general, a comedy in 5 acts. Ed. by D. Bondar. 2d ed. London, I. Pitman [1961] 155 p. 19cm. (Bondar's Russian readers, no. 5) I. Bondar, David, ed. 1325068. PG 3333 R4 B6 1961—IR.

✱ —Revizor; komediia v piati deistviiakh. Vstup. stat'ia, podbor materialov, istoricheskaia spravka o postanovkakh "Revizora" i primechaniia Vl. Filippova. Leningrad, Detskaia lit-ra 1964. 157 illus. (Shkol'naia biblioteka) 0073095. PG3332 R4 1964—SC.

Δ —Shinel'; povest' (Instsenirovka) Phonodisc. The cloak; dramatization of the story. Music by N. Peiko. Moskva, Melodiia MK D 11485-11486(a) 196-? 2s. 10 in. 33 1 3 rpm. microgroove. (Literaturno-dramaticheskie zapisi) Read by U. Chernovolenko and others; orchestra conducted by B. Sherman. I. Peiko, Nikolai Ivanovich, 1916- T: The cloak. 0109376. phonodisc LX15—SC; phonodisc LX15—SC.

—Sobranie sochinenii. Moskva, Gos. izd-vo khudozh. lit-ry, 1949-50. v. 1, 1950. 6v illus. In Cyrillic characters. Facing t.p. Each vol. has also special t.p. Includes bibliography. Contents.- v.1. Vechera na khutore bliz Dikan'ki.- v.2. Mirgorod.- v.3. Povesti.- v.4. Dramaticheskie proizvedeniia.- v.5. Mertvye dushi.- v.6. Izbrannye stat'i i pis'ma. 0059011. PG3332 A1 1949—SC.

—Sobranie sochinenii. Pod obshchei redaktsie S.I. Mashinskogo, N.L. Stepanova, M.B. Khrapchenko. Moskva, Khudozh. lit-ra, 1966- 7 v. illus. Each vol. has also special t.p. Contents.-t.1. Vechera na khutore bliz Dikanki.-t.2. Mirgorod CU-Riv-crw U C R 1415794. PG3332 A1 1966—R.

—Sochineiia; polnoe sobranie, s biograficheskim ocherkom sostav. V.I. [Akovenko i illius. N.A. Zubachnova i N. V. Pirogova. S. -Petersburg, F. Pavlenkov, 1902. lxxi, 1703p., illus. UCR-mw 1386340 PG3332 A1 1902—R.

—Sochineniia, pod red. V. V. Kallasha. [S.-Peterburg] Izd. Brokgaux-Efron [1915] 10 v. plates, ports., facsims. (Biblioteka russkikh klassikov, Seriia 1) Bibliography: v. 1, p. [xvi]-xxi. Contents.-t. 1. Unoshestk opyty. Vechera na khutorie bliz Dikanki.-t.2. Mirgorod.-t.3 Arabeski.-t.4. Mertvyia dushi (I).-t.5. Mertvyia dushi (II). Povesti.-t.6. Revizor.-t.7. Komedii i dramaticheskie otryvki. Zhurnalnyia stati i publitsisticheskiia zamietki.-t.8. Mistiko-moralisti cheskiia sochineniia.-t.9-10. Pisma. 1726392 PG3332 A1 1915—D.

—Sochineniia. Moskva, Khud. lit-ra, 1965. 2 v. Contents.-v.1. Vechera na khutore bliz dikanki. Mirgorod. Povesti, 1834-1842.-v.2. Revizor. Zhenitba. Dramaticheskie otryvki i otdelnye stseny. Mertvye dushi. crw U C R 1415795 PG3332 A15 1965—R.

—...Tales... from...Gogol, translated by Rosa Portnova. London, Sylvan press [1945] 190 p. 8 pl. on 6 l. 19 cm. "Illustrated by Robert Turner." CONTENTS.-Introduction, by Janko Lavrin.-Sorochinsky fair.-Christmas eve.-How the two Ivans quarrelled.-The Nevsky prospect.-The coach.-The nose. I. Portnova, Rosa, tr. A 46-3795 PZ3.G558T2 *1491030. PG 3333 A15 1945—SB.

—Tales of good and evil. Translated with an introd. by David Magarshack. Garden City, N. Y., Doubleday, 1957. 271 p. 18 cm. (Doubleday anchor books, A 120) A Doubleday anchor original. CONTENTS.-The terrible vengeance.-Ivan Fyodorovich Shponka and his aunt.-The portrait.-Nevsky Avenue.-The nose.-The overcoat. PZ3.G558Tal5 *891.733 57-11419 1726554. PG3333 A15 1957—D

—Tales of good and evil. Translated with an introd. by David Magarshack. Garden City, N. Y., Doubleday 1957. 271 Doubleday anchor books, A120. A Doubleday anchor original. Contents.-The terrible vengeance.-Ivan Fyodorovich Shponka and his aunt.-The portrait.-Nevsky Avenue.-The nose.-The overcoat. 0044398 PG3333.A15M3 1957—SC

—Taras Bulba. Izd. podgotovili E.I. Prokhorov, N.L. Stepanov. [Moskva] Izd-vo Akademii Nauk SSSR, 1963. 254p. illus. (Akademia Nauk SSSR, Literaturnye Pamiatniki) UCR-mw 1386342 PG3332 T3 1963—R

—Taras Bulba and other tales. London, Dent; New York, Dutton [1917] 311 p. (Everyman's library, edited by Ernest Rhys. Fiction [no. 740]) Introd. by John Cournos. I. Cournos, John, 1881- ed. 1490482. PG 3333 A15 1917 Stack—SB.

Just as Verona argues that people are more likely to be interested in a particular publication, Lubetzky argues that they are more likely to be interested in the work itself. His method for reconciling the two methods of the catalog is to give primary recognition to the literary unit -- the work. Thus in the case of title main entry, the title would be the uniform title for that work. The sub-arrangement under author main entry would similiarly be by the uniform title of the work. Those users interested in a particular edition with a distinctive title would be taken care of with an author-title cross reference from the variant title to the uniform one, and a title added entry under the title proper of the item if it is held by the library. Again using Lubetzky's illustration of his method on Emerson's work:

"all editions would be entered under the author and the title American Scholar, and the person referred to Emerson's Oration or Man Thinking would find there only a reference to his American Scholar. but under this title he would discover an array of entries showing all the editions and translations of the work which were in the library as well as other works related to it or about it. Furthermore, under the second method the editions would appear together also under the added entries for the work (e.g. the subject entries) whereas under the first method this could happen only fortuitously."[11] Figure 2 shows how subject entries for the same work are separated in a catalog that does not use uniform titles, whereas Figure 3 illustrates subject collocation in a catalog that does make use of uniform titles. Thus a user looking in the catalog under the subject heading WORLD WAR 1939-1945 -- FORCED REPATRIATION will find the two editions of Tolstoy's work displayed together.

One of the justifications for the use of main entries given by Suzanne Massoneau applies equally to the use of

uniform titles. She states that "it sometimes happens that a work, other than the work being cataloged, must be identified by a single entry -- e.g. a work about which the work in hand has been based."[12] Specifically, this means that a work which is a criticism or treatise of another work usually receives an author-title subject added entry. In the case of works issued under variant titles this should be an author-uniform title subject added entry so that it can be filed after the original work. For example: a library has an edition of Fiesta by Ernest Hemingway and another edition of the same work but entitled The Sun Also Rises. Now let us imagine that this library acquires a work by a Glen Smith entitled "Themes of Life and Death in Hemingway's Fiesta." If this library has used a uniform title when cataloging the original works, say The Sun Also Rises, then this critique by Smith would receive a subject entry for HEMINGWAY, ERNEST. THE SUN ALSO RISES. This entry would file right after the original works so that a user wanting a treatise on Hemingway's work will find it easily. On the other hand, if the library is a proponent of Verona's method, the two original editions of Hemingway's work will be cataloged under their own distinctive titles. The acquisition of Smith's work poses a problem: the cataloger may decide to go with the title Smith refers to in his titleand make only one subject added entry -- HEMINGWAY, ERNEST. FIESTA. This would file behind the catalog entry for --

Hemingway, Ernest
Fiesta ...

There is of course the possibility that this may be overlooked by the user looking under the other title for the work. But in any case this is an absurd procedure as Smith's work is not a critique of the book Fiesta, but of the work contained therein, by whatever title it is known.

The other alternative is only a little less ridiculous, that is to make two author-title subject added entries -- HEMINGWAY, ERNEST. FIESTA. and HEMINGWAY, ERNEST. THE SUN ALSO RISES.

What the book/work controversy should boil down to is which method serves the greatest number of users. Using an example of a work which has been issued under variant titles, let us examine the two methods in terms of the greatest number of users satisfied.[13] (This is illustrated in figures 2 and 3).

Victims of Yalta by Nikolai Tolstoy was published in Britain in 1977. The same work was issued in the U.S. in 1978 under the title The Secret Betrayal. For the sake of this example, let us suppose that the British edition is illustrated and that the American one is not. For this reason the library has purchased both editions. First, let us see what happens if the library does not use uniform titles. The users who are aware of the two editions but are interested in the the particular publication who's title is known to them, will be satisfied whether they look under the main entry for Tolstoy or directly under the title. However, the user who is interested only in this particular work by Tolstoy and knows only of one of the titles will be unaware of the other edition of the work held by the library which may be more suited to his needs. Someone finding Tolstoy's work by way of looking under subject headings, again is likely to miss the connection between the two editions.

On the other hand, if the library does make use of a uniform title to relate the two editions, then the user finding the work under a subject heading will see the two editions displayed one after the other, he will compare them and select the one he prefers. The users who approach the catalog under the main entry for Tolstoy will be satisfied whether they are looking for the work or a particular

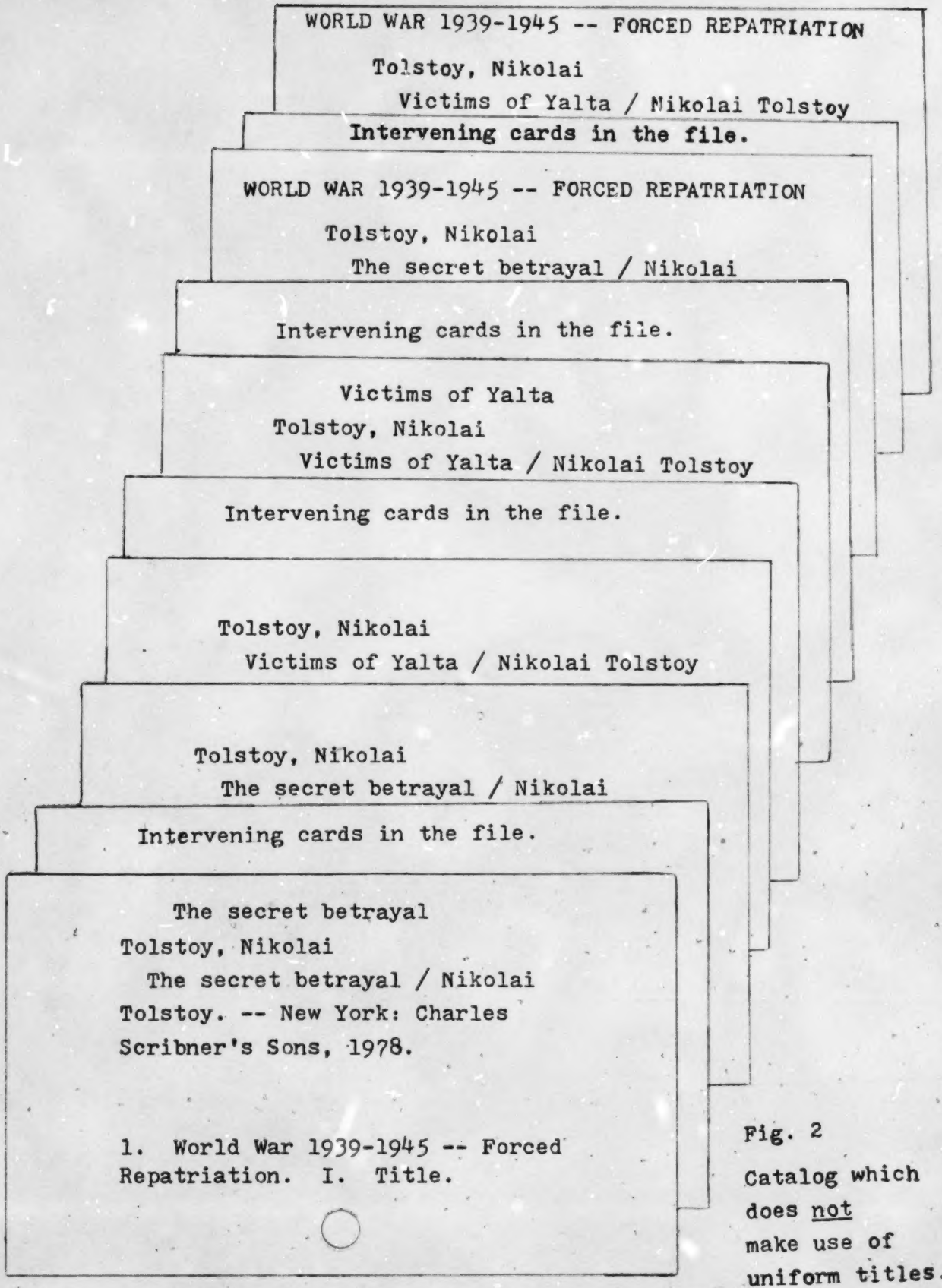
WORLD WAR 1939-1945 -- FORCED REPATRIATION
Tolstoy, Nikolai
Victims of Yalta / Nikolai Tolstoy
Intervening cards in the file.
WORLD WAR 1939-1945 -- FORCED REPATRIATION
Tolstoy, Nikolai
The secret betrayal / Nikolai
Intervening cards in the file.
Victims of Yalta
Tolstoy, Nikolai
Victims of Yalta / Nikolai Tolstoy
Intervening cards in the file.
Tolstoy, Nikolai
Victims of Yalta / Nikolai Tolstoy
Tolstoy, Nikolai
The secret betrayal / Nikolai
Intervening cards in the file.
The secret betrayal
Tolstoy, Nikolai
The secret betrayal / Nikolai
Tolstoy. -- New York: Charles
Scribner's Sons, 1978.
1. World War 1939-1945 -- Forced
Repatriation. I. Title.

Fig. 2

Catalog which does not make use of uniform titles.

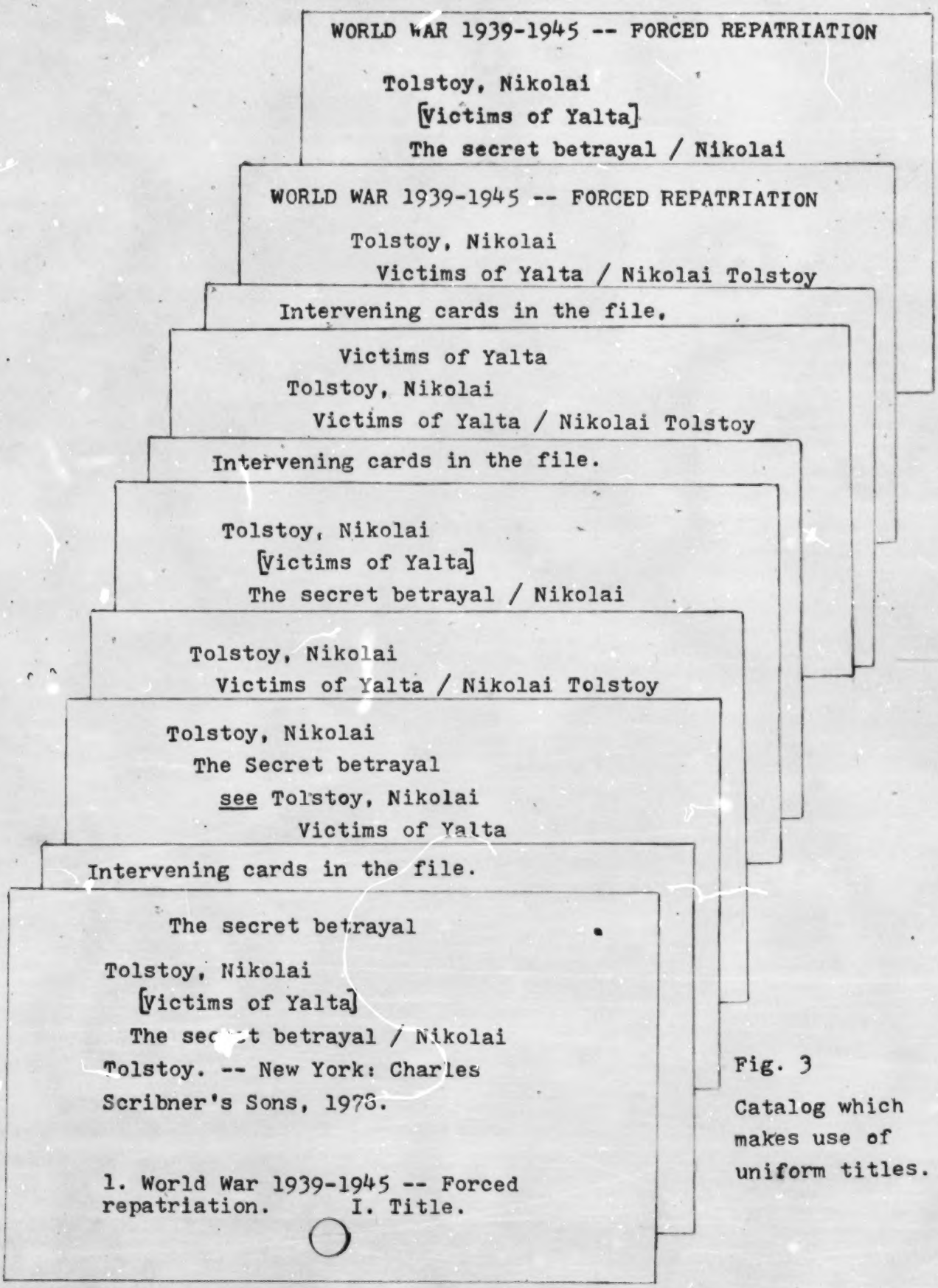

Fig. 3

Catalog which makes use of uniform titles.

edition of it since there will be a cross reference from the title not used to the one chosen as the uniform title (it may be a little inconvenient for the user who wants the title not used as the uniform title, but he is eventually satisfied.) The greatest benefit of this method is that it relates and displays together the two editions so that the user sees what the library has and can make a choice between the illustrated British edition or the American one. Both methods make use of title added entries. These are useful only if the user has a fairly accurate memory of what the title is. Additionally, the title added entry exists in a vacuum, since it is related neither to the entry in front of it or behind it.

Notes.

[1]Seymour Lubetzky, Code of Cataloging Rules (Chicago: American Library Association, 1960), p.IX

[2]Eva Verona, "Literary Unit Versus Bibliographic Unit," Libri 9 (1959) : 79.

[3]Jean M. Perreault, "An Example of Conventional Title Cataloging," Library Resources and Technical Services 6 (Winter 1962):41.

[4]Arthur Hugh Chaplin, Tradition and Principle in Library Cataloging, Bertha Bassam Lecture in Librarianship, no.1 (Toronto: University of Toronto School of Library Science, 1966), p.18.

[5]Frederick W. Lancaster, The Measurement and Evaluation of Library Services (Washington, D.C., 1977), p.69.

[6]AACR 2 rule 22.2C2 provides that when an author's works appear under several pseudonyms, the most predominant one should be chosen as the heading for the author. However, rule 22.2C3 advises that if no one name is predominant then the name appearing in individual items is to be used.

[7]Seymour Lubetzky, Principles of Cataloging. Final Report. Phase I: Descriptive Cataloging (Los Angeles: Institute of Library Research, University of California, 1969), p.19.

[8]Ibid.

[9]Verona, "Literary Unit ...", p.98.

[10]Seymour Lubetzky, "Fundamentals of Cataloging," in Institute on Catalog Code Revision (1960: McGill University) Working Papers (Chicago: American Library Association, 1960), pt.II, p.2.

[11]Ibid.

[12]Suzanne Massoneau, "Main Entry and the Book Catalog," Library Resources and Technical Services 15 (Fall 1971):500.

[13]This applies to a manual catalog but the same identifications and associations would still have to be made for automated authority records.

Examination of AACR criteria.

The advice on the use of uniform titles, found in the introduction to the chapter on this subject, is more or less the same in both editions of the AACR. The rules are immediately preceded by an option not to use them -- "The need to use uniform titles varies from one catalogue to another and varies within one catalogue."[1] AACR does not expand upon this statement by citing specific cases when a library catalogue might be advised to deviate from the rules. Rather, it lists five criteria upon which the cataloger should "base the decision to use uniform titles in a particular instance."[2] In examining the validity of each of these criteria, we will assume that the cataloger is faced with a work that has appeared in more than one manifestation under various titles.

a) "How well the work is known."

The first question that comes to mind is: how well known the work is by whom and during what period of time? Taking into account AACR's previous statement about the need for a uniform title varying from one catalog to another, this would seem to imply that a work which is well known to the users of one catalog will receive a uniform title, while the same work in another library will not receive a uniform title because it is not judged to be sufficiently well known by the cataloger based on his evaluation of the users' needs and the reference sources consulted.

With many works these questions may not even arise. The cataloger who receives a copy of The Life and Adventures of Martin Chuzzlewit by Charles Dickens knows, albeit somewhat subjectively, that this is a well known work. Consultation of reference sources such as the Cambridge

Bibliography of English Literature will confirm this fact and help the cataloger decide that Martin Chuzzlewit is the most commonly known title and thus the choice for the uniform title. On the other hand what happens when a work such as The Forms of Music by Donald Francis Tovey arrives in a library? Examination of the book reveals that this is an exact reprint of an earlier book entitled Musical Articles From the Encyclopedia Britannica. One cataloger might recognize this is a well known work, the reference works she consults confirm this and she concludes that it is likely that the work is well known to a segment of the library's patrons; thus it is cataloged with a uniform title. Another cataloger may never have heard of Tovey's work, the reference sources she consults do not convince her that the work is especially well known and her perception of the library's patrons is that none of them have probably ever heard of this work; thus it does not receive a uniform title. This situation could occur in different libraries and even within the same library.

The question here is: are we running a popularity race for books or are we concerned with improving access to the library's collection? The patron who comes into the library looking for Tovey's Musical Articles From the Encyclopedia Britannica has as much right to gain access to this work with the help of a uniform title as does the patron wanting Dickens' Martin Chuzzlewit. AACR's attitude that we should use a uniform title depending on "how well the work is known" is most undemocratic and capricious. What would happen if we placed the same restriction on author headings? Even with the help of reference tools, the cataloger is taking on an awesome responsibility in judging whether or not a work is well known enough to receive a uniform title. It may be very well known to a certain segment of society or to a group in the library's community that the librarian has not taken into account.

Besides, there is the possibility that the work will become mkre well known in the future. Thus, regardless of the fame of the work, if the cataloger becomes aware, by whatever means, that this work has been issued under variant titles, then a uniform title should be used with cross references from variant titles of the work which are held by the library.

b) "How many manifestations of the work are involved."

It is uncertain whether AACR means how many manifestations in toto or just in an individual library. Hopefully it is the former meaning, as it would be a little ridiculous for a library to have Dickens' Martin Chuzzlewit entered in the catalog under the title The Life and Adventures of Martin Chuzzlewit just because this happens to be the title of the one and only edition they own. In the case of famous and not so famous titles, what is the justification of waiting until yet another manifestation has been published under a variant title, or waiting until the library has a copy of it to go with the editions it already owns? Is there a magic number so that when X number of manifestations of a work have been issued, each with variant titles, we can now use a uniform title? Obviously the "numbers game" makes this issue irrelevant. It is neither the purpose of the catalog or the library to count how manifestations of a work are in existence as a basis for deciding to improve access to its collection. If a work has been issued under more than one title, then the library should use a uniform title because it is conceivable that a library user will want access to the work having knowledge of only one of the titles. If a uniform title is used then that could be the title he is seeking, or if he should look under a variant title, he will be referred to the uniform title under which the work is cataloged. For example: the user desires Tovey's

Musical Articles From the Encyclopedia Britannica; the library does not have the book with this title, yet it does have the same work contained in another book with the title The Forms of Music. Thus when the user goes to look under Tovey for Musical Articles ... he will not be disappointed that the library does not hold this work -- it does but under a different title.

Tovey, Donald Francis
Forms of music
see Tovey, Donald Francis
Musical articles from the Encyclopedia Britannica

Tovey, Donald Francis
[Musical articles from the Encyclopedia Britannica]
The forms of music / by Donald Francis Tovey. -- New York: Meridian Books, 1956.

If the decision had been made in this case not to use a uniform title because there are only two manifestations of this work, the library would have possibly deprived the user of access to this work. The library increases access to its collection by making a work accessible by the uniform title and indirectly by cross references from variant titles held by the library.

c) "Whether the main entry is under title."

It is certainly true that the need for a uniform title is vital if the work has a title main entry. Otherwise we would have a situation such as Arabian Nights Entertainment in one end of the catalog and the same work but with the title A Thousand and One Nights in the other end of the catalog. A connection might never be made between the two manifestations of the same work. Using a

uniform title would bring them together and allow the user to see which manifestations of the work the library holds so that he can select the one most appropriate to his needs.

Since AACR 2 increases the incidence of title main entry, then applying this third criterion would result in greater use of uniform titles in the catalog.[3] In a catalog in which AACR 2 has been rigorously applied , a user looking for a work which happens to be entered under title will find this work displayed together manifestations of the same work that have been issued under different titles (assuming that this work being sought has been issued under variant titles). On the other hand, if this user wants a work with a personal author, when she turns to the author main entry she may or may not find all the manifestations of the work displayed together, depending on the library's interpretation of AACR 2. Surely if we are going to use uniform titles to bring together in the catalog all the manifestations of a work which has been issued under variant titles, then this should be applied consistently to works with or without authors.

d) "Whether the work was originally in another language."

On the face of it this criterion seems to say that if the work was originally issued in another language then the decision can be made to use the foreign title as the uniform title. However, we have to keep in mind the introductory paragraph which says that "the need to use uniform titles varies from one catalogue to another and varies within one catalogue." Thus some libraries view this fourth criterion not as a mandate but as an option to use the translated title. So in English speaking countries it would be the translated English title that would be found in the catalog. If a uniform title is used at all, then it is a translated title that is used.

For example, a library might have two translated editions of Machiavelli's work whose original title is Il Principe, one of their editions has the title The Prince, the other The Ruler. The library decides to use The Prince as a uniform title. The argument is that the library does not usually collect foreign language books and that their patrons do not want to look for a work under some strange foreign title -- even though this is the original title of the work. Although somewhat egocentric, these are fairly sound reasons. The problem is when the library in the next county holds a similiar point of view, yet for reasons of its own decides to give the uniform title The Ruler to its copies of Machiavelli's work. Each library has had to do its own original cataloging for each manifestation of Machiavelli's work that it owns and provides the necessary cross references from the other titles. Thus neither library has been able to benefit from the opportunity of shared cataloging between themselves or in a larger network. If these two libraries, by themselves or in conjunction with other libraries, should decide to contribute entries to a union catalog then the list of Machiavelli's works held by the libraries concerned is going to be a confusing disaraay.[4] One group of items will be drawn together under the uniform title The Prince , another group, including perhaps some editions identical to the first group, are displayed together under the uniform title The Ruler. The other contributing libraries may have still different uniform titles for Machiavelli's work or may even have used the title proper of the manifestations they own. How much more responsive and less confusing to the poor user it would have been if they were all arranged under one uniform title. And how much more logical and more in keeping with national and international efforts at uniformity if this uniform title were the original title by which the work is known -- Il Principe.

It could be pointed out that the arguments just made in favor of using the original language title as the uniform title are library oriented and do not consider the needs of the majority of library users. Even Lubetzky had to admit that in some libraries use of a foreign title might not be desirable and that as long as the uniform title concept was applied, even with an English title, this would fulfill the functions of a uniform title.[5] On the other hand, there have been no studies which prove that users object to using foreign titles, we just assume that they do. (Apparently they have no trouble with Bonjour Tristesse or Les Miserables whose titles have not been translated into English.) Can libraries arbitrarily decide that their patrons are incapable of handling the "complexities" of a foreign title? What would happen in either of the libraries used in our example above, if they received an inter-library loan request for Il Principe? The request might be given to an unwitting clerk who concludes that the library does not own this work in any shape or form when in fact they have two English language editions of the work obscured by the uniform title The Ruler.

e) "The extent to which the catalog is used for research purposes."

This criterion continues the controversy discussed in the previous one. First of all, who is to say how or by whom the catalog will be used now or in the future? The function of uniform titles is not simply to aid the researcher. Uniform titles help any user to see which manifestations of a particular work are held by the library so that they may select the one most suited to their needs.

The idea that uniform titles are only useful to the users of research libraries has led to the neglect of the uniform title concept by many public libraries. There is

a rampant feeling that users of public libraries cannot cope with the cataloging "refinements" developed by LC and other "big" research libraries, that public library patrons can either "make do" with any kind of cataloging record or that they need one especially tailored to their capabilities. These issues are cogently dealt with in a recent article by Maurice Freedman.[6] While he feels that public libraries should not take the attitude that "any record will do", he does not think that LC records and international standards are suited to public library needs. The chief criticism of the Library of Congress and the International Standard Bibliographic Description is that they are not oriented toward the public library user. An example in the case of LC, is some of their outdated subject headings. In the case of ISBD, Freedman feels that "eskteric punctuation marks" serve to confuse rather than aid the patrons of non-research libraries. Instead Freedman calls for a Public Library Bibliographic Network with the assumption that "public libraries want, need and deserve a standard bibliographic record oriented toward the service needs of their clientele."[7] This is a provocative proposal, especially when one considers the approximately 30 million Americans that Freedman estimates are public library users. Freedman does not discuss uniform titles specifically, so one can only hope that he does not consider them to be part of the "esoteric" cataloging practices he refers to. The purpose of this present paper is not to debate the pros and cons of a public library bibliographic network. Whether such a network evolves or not, it is my position that public library catalogs have as much need of uniform titles as any other catalog.

As has been shown above, uniform titles improve access to the library's collection by allowing the user access to any book, recording, film, etc. that is held by the library, not just by the title of a particular item, but by the title

that the work contained therein has become known by. The user of a public library, no less than the user of an academic library, may want to know for example, which editions and translations of Gogol's The Overcoat the library owns so that she can compare them and select the one most appropriate to her needs. If a uniform title is used for this work, she can do this easily. Otherwise she would have to search through the Gogol file since the work has been variously issued under The Greatcoat, The Mantle, The Cloak, its original title Shinel'and many more. In fact the user may fail to discover these other titles or even bother to look for them in the first place.

A "researcher" is just as likely to walk through the doors of a public library as an average user (if there is such a being!). A recent article in the Los Angeles Times mentioned that Will Durant was a constant user of the Hollywood branch of the Los Angeles Public Library while writing his monumental The Story of Civilization.[8] The users of a public library are probably the most heterogeneous group in existence. True, some of them may have difficulty understanding how to use the catalog, therefore the library should make sure that clear instructions and public service staff are always available to clear up any "mysteries".[9] But in summation, we would be underestimating the needs and capabilities of the library's users if we were to deny them the benefits of uniform titles for the works held by the library.

Notes

[1]AACR 2, rule 25.1

[2]Ibid.

[3]Based on evidence collected by my colleagues at GSLIS, the AACR 2 rules result in title entry more often

[4]See fig. 1 for a similiar situation.

[5]Lubetzky, Principles ... , p.54.

[6]Maurice J. Freedman, "Public Libraries, the Library of Congress, and the National Bibliographic Network," Library Journal 102 (Nov. 1, 1977): 2211-2215.

[7]Ibid., p.2214.

[8]Jack Smith, "The Library's Donnybook," Los Angeles Times, 15 March 1979, part IV, p.1.

[9]Public library patrons are not the only ones who need this kind of help. Even the supposedly more "sophisticated" users of college and university libraries need guidance in the use of the catalog.

CHAPTER 3: SELECTION AND FORM OF A UNIFORM TITLE.

English language works and translations.

Assuming the work to be cataloged has been issued under variant titles in the home country and abroad, in selecting a uniform title, the cataloger is faced with the choice of original title, most well known title or the title of the manifestation published in the home country of the library. AACR 2 advises use of "the title or form of title in the original language by which a work created after 1500 has become known through manifestations of the work or in reference sources.[1]

The new AACR rule is significant because it comes right out and gives first priority to the title which has become the most well known in the original language. This trend has been developing for some time. AACR 1 and the Code of Cataloging Rules hedged the issue somewhat by giving first preference to the title of the original edition unless the work is better known by a later title. AACR 2 says that the title of the original edition is to be used only if "no one title in the original language is established as being the one by which the work is best known ..."[2]

The issue of whether to favor the most well known or original title was discussed at the International Conference on Cataloging Principles in 1963. No conclusion was reached: part 7 of the ICCP Statement is rather vague, it prefers the most frequently used title whereas section 11.3 leaves us with the choice between the original or the most frequently used title. Eva Verona explains that the confusion was over the question of what to do about a newly published work when it cannot be ascertained which of the titles will become the most well known. Verona's solution was to make a rule which would require recently published works to be entered under their original title.

This is more or less the measure followed by rule 25.3b in AACR 2 which says that "if no one title in the original language is established ... or in case of doubt, use the title proper of the original edition." However, this fails to face the issue of whether or not to re-catalog a work originally cataloged under its original title, but which after several years and several editions has become better known by a later title. In fact this issue is not dealt with in any of the cataloging codes. The decision to re-catalog depends on the policy of the individual library. (The problem of re-cataloging is discussed more fully in Ch.3:practical procedures involved).

Along with previos cataloging codes AACR treats works created before 1501 and "anonymous classics" separately. This special treatment is understandable in view of the unique nature of the works of this period: some have no known original title, others are known only by their opening words, other works appear in cycles with different titles. Use of uniform titles for anonymous classics has long been standard practice. Catalogers have received some aid in the selection and form of a uniform title for such works from cataloging codes and scholarly authorities. In 1964 IFLA finally published the International List of Uniform Headings for Anonymous Classics. Although this list is far from complete, it is a valuable beginning. The list, originally developed at the International Conference on Cataloging Principles, indicates the preferred form of the title with equivalents and cross references when applicable.

Cutter favored the practice of entering a translated work under its original title. His rule 246 provides that "in the entry of translations after the original give the translated title, preceded by the name of the language of the version." Thus following Cutter's example we would have:

Sand, George. Le chateau des desertes
Eng. The castle in the wilderness.

Cutter's reason for this method was that "this is for the good of persons unacquainted with the original language, who would not know the book by the foreign title, and also to identify the book, different translations not always having the same title."[3] One has to hope that Cutter would have included an author-title cross reference from the translated title to the original title in order to guide those users "unacquainted with the original language" to the original title. But it is the last part of Cutter's statement which is of the greatest importance to the decision to enter a translated work under its original title i.e. "to identify the book, different translations not always having the same title." This line of reasoning led to subsequent cataloging codes giving preference to the original title down to AACR 2 which prefers "the title or form of title in the original language by which a work created after 1500 has become known ..."

Although AACR 2's rules 25.3 - 25.30 seem to cover most cases of selection of uniform title, the new code's rule for selection of title for musical works is much more clearly stated and leaves less room open for different interpretations. Even though this paper does not deal with the issue of uniform titles for musical works, the rules are of interest in a general sense. Rule 25.27A concerning language states: "use as the basis for the uniform title for a musical work the composer's original title in the language in which it was formulated. If however, a later title in the same language is better known, use it."

AACR's preference for the most well known original language title provides the cataloger with reliable guidance and contributes toward international uniformity.

However, this does not hold true in AACR's rules for simultaneous publication of a work in the same language or in cases when a work is published simultaneously in different languages under different titles. In the first instance we are instructed to use "the title of the edition published in the home country of the cataloging agency ..."[4] in the second case we are told to "use as uniform title in (in this order of preference): English, French, German, Spanish or Russian."[5] Neither of these measures make any contribution to international bibliographic control through use of "uniform" uniform titles. For example, a work by Heinz Hohne and Hermann Zolling is published simultaneously under The General was a Spy in the United States and under Network in Britain. Thus a U.S. library, according to AACR, would use The General Was a Spy as the uniform title regardless of which edition it acquired. A British counterpart would have Network as its uniform title in the catalog . If the German edition had also been simultaneously published and acquired by either of these libraries, the German title would not be considered for use as the uniform title because German is third on AACR's list of preferred languages, (unless of course it could be proved that German was the original language or title of the work). The preferred order of languages is chauvinistic to say the least. If there is not a title in any of those languages, then AACR instructs the library to use the title of the edition it receives first. The question of the lack of international uniformity under rules which prefer the title of the home edition was raised at the McGill Institute. It was proposed that if one of the two editions is in the native language of the author, then that language should be preferred. This almost parallels AACR 2's rule for music, quoted above, the significance being more apparent if we substitute author for composer: "the author's original title in the language in which it was formulated".

This might be more appropriate in selecting from amongst variant titles for a work published simultaneously in different countries.

There is another factor involved in selection of a uniform title for translated works which is implicit in AACR and has been debated in cataloging literature and in this paper (Ch.2: examination of AACR criteria). This is whether certain kinds of libraries need to provide their users with an original language uniform title. AACR suggests that the need to use uniform titles varies from one library to another. Small public libraries, school libraries and some special libraries are often the ones most likely to reject the use of original language uniform titles.[6]

Eva Verona gives examples of translated works and shows how in a catalog giving preference to literary units the user will find a cross reference from the translated title to the original title. Such an example would be:

Flaubert, Gustave
Sentimental education
see Flaubert, Gustave
Education sentimentale. English.

She asks if this is indeed the most efficient way to help the user of the catalog.[7] Verona would probably say we are placing unnecessary obstacles in the user's path by referring them from Sentimental Education to the uniform title in the original language. However, under our present rules, the user is only going to find something under Sentimental Education in the catalog if the library has an item with this as its title proper, as we would have a title added entry for it. But since this work has an author it may be approached by way of the main entry for Flaubert. From the cross reference illustrated above, the user will have to go but a short distance in the catalog to find the

desired item. This "inconvenience" is a small price to pay for the benefit of having all the library's editions and translations of this work brought together.

Lubetzky defends this method convincingly: the original title is the real one which the author gave his work, translations are usually recieved after the original, this method contributes to the logical structure of the catalog as all foreign works whether translated or not, will be found under their original title. Another of his reasons is similiar to Cutter's -- that translations of a work may be issued under a variety of titles thus the original title is important to identify the work.

Yet, Lubetzky has to admit that while the method just described is "requisite in a library whose holdings are intended to include the original as well as the translations ... a library whose holdings are not intended to include the original editions, the entry of translations under a translated title -- but one particular title -- would be more useful."[8] Thus the uniform title The Overcoat might be given to Gogol's work which has been variously issued under such titles as The Mantle, The Greatcoat and others. In this case the uniform title concept remains intact despite a bending of the rules. But that library's uniform title may not conform to the one selected by other libraries. This is a difficult issue.[9] It is fairly easy to understand why, for example, a public library in a small Iowa farming community wants to identify its copy of Gogol's The Overcoat by that title in the catalog rather than the transliterated Russian title Shinel'. Yet, in this era of increasing inter-library co-operation and bibliographic networks, where does one draw the line? The small public library of today may become a research center of some importance in the future. If some libraries fail to bring their cataloging standards up to par with the excuse that they are too

small or located in some backwater, are they excluding themselves from any future opportunity for participation in a regional or national bibliographic network?

Future library technology promises a solution to the dilemma over choice of title. This would be achieved by a machine readable catalog record containing more than one "uniform" title. This would mean that the catalog record for a book, recording, film, etc. would be assigned every title by which the work contained therein has been known. Theoretically any title the user brought to the catalog would serve as a uniform title. For example, it would not matter whether the user looking under the main entry for Gogol used the title Shinel', The Overcoat, The Cloak or any other variant. In each case they would see displayed on a CRT screen all of the manifestations of Gogol's work known by that title that are held in the library.[10]

Notes.

[1]AACR 2, rule 25.3A

[2]Ibid., rule 25.3B

[3]Cutter, Rules for a Dictionary Catalog, rule 246.

[4]AACR 2, rule 25.3C1

[5]Ibid., rule 25.3C3

[6]The feasibility of this position is discussed in Ch.2: Examination of AACR criteria.

[7]Verona, "Literary Unit ...", p.96.

[8]Lubetzky, Principles ...,p.54.

[9]Again, see Ch.2: Examination of AACR criteria.

[10]These points have been well supported in What's in a Name? Control of Catalogue Records Through Automated Authority Files, ed. Natsuko Y Furuya (Toronto, 1978).

Practical procedures involved.

Up to now we have blithely talked about using the "most well known" title or the "original" title of a work as the uniform title. But in actual practice how should the cataloger go about establishing a uniform title? Concomitantly, when a cataloger has an item on her desk waiting to be cataloged, how should she go about discovering whether or not the work therein has been issued under variant titles and is thus a candidate for a uniform title?

The most obvious place to start is with the item to be cataloged. The jacket, container or prefatory material may provide information regarding variant titles of other editions or manifestations of the work.

If the cataloging department works closely with the acquisitions department, then the latter may provide the cataloger with pertinant information concerning the title. But in any case whether the establishing of a uniform title is carried out by the staff in the cataloging department or the acquisitions department, similiar procedures will be followed.

The library that makes use of cataloging copy such as the various sources of LC copy or contributed copy from NUC or OCLC, may find some indication of a uniform title or a note regarding other manifestations of the work. However, this approach to establishing a uniform title is fraught with danger because the outside organization from which the outside copy emanates, may have a policy concerning uniform titles which differs from that of a local library. The source of the outside copy may not use uniform titles, they may be used only for certain types of works or the use of uniform titles may not be consistent. Unless the local library is in agreement with the outside copy it faces the choice of altering the copy or doing original cataloging for some of its collection.

The Library of Congress uses uniform titles only in certain cases, such as music, anonymous classics, sacred scriptures and some translated works. LC employs filing titles in its own catalog in order to organize the file, for example adding "Works" or "Selections" to the main entry card. However, these filing titles do not appear on the distributed cards. Thus a local library has to decide whether to go along with LC in all cases or to remove or add uniform titles in accordance with the local library's own policy.

With the advent of machine readable cataloging records, LC seems more amenable to providing information regarding uniform titles. In a recent discussion of AACR 2 options, LC stated that "we feel that national cataloging agencies should formulate all uniform titles provided by the rules without excepting any type of bibliographic record and store this information in machine readable records ... however, we need to set a policy for display (catalog cards, book catalogs, CRT terminals, etc.)"[1]

An example of an LC cataloging record found on OCLC is shown in figures 4 and 5. LC has separately cataloged the British and American editions of Nikolai Tolstoy's work. Notice that in both records there is a bibliographic note (500 field) which relates the two editions and their respective titles. Figure 4 is the cataloging record for the American edition to which LC has assigned the original British title Victims of Yalta as a uniform title (240 field). (A local library which elects not to use the uniform title could delete this field so that it does not appear on the printed cards.)

Unfortunately, as it stands at present, OCLC does not carry the use of uniform titles through to a logical conclusion. Using the examples in figures 4 and 5 if one does an author title search under "Tolstoy" and "Victims of Yalta" the first display on the CRT gives a choice

```
NO HOLDINGS IN OCL -  FOR HOLDINGS ENTER dh DEPRESS  DISPLAY RECD SEND
 OCLC: 3627915       Rec stat: p Entrd: 780112          Used: 790226
Type: a Bib lvl: m Govt pub:   Lang:  eng Source:    Illus:
 Repr:    Enc lvl:    Conf pub: 0 Ctry:  nyu Dat tp: r M/F/B: 10
 Indx: 1 Mod rec:    Festschr: 0 Cont: b
 Desc: i Int lvl:    Dates: 1978,1977
  1 010      78-58
  2 040      DLC c DLC
  3 020      0684156350 : c $14.95
  4 050 0    D805.A2 b T64 1978
  5 082      940.53/14
  6 090       b
  7 049      .OCLC
  8 100 10   Tolstoy, Nikolai.
  9 240 00   Victims of Yalta
 10 245 14   The secret betrayal / c Nikolai Tolstoy.
 11 260 0    New York : b Scribner, c [1978] c1977.
 12 300      503 p. ; c 24 cm.
 13 500      British ed. published in 1977 under title: Victims of Yalta.
 14 504      Includes bibliographical references and index.
 15 650  0   World War, 1939-1945 x Forced repatriation.
```

Fig. 4

```
NO HOLDINGS IN OCL -  FOR HOLDINGS ENTER dh DEPRESS  DISPLAY RECD SEND
 OCLC: 3659321       Rec stat: n Entrd: 780717          Used: 790221
Type: a Bib lvl: m Govt pub:   Lang:  eng Source:    Illus: b
 Repr:    Enc lvl:    Conf pub: 0 Ctry:  enk Dat tp: s M/F/B: 10
 Indx: 1 Mod rec:    Festschr: 0 Cont: b
 Desc: i Int lvl:    Dates: 1977,
  1 010      78-315936
  2 040      DLC c DLC
  3 015      GB***
  4 020      0340193883 : c 99.95
  5 050 0    D805.A2 b T64 1977
  6 082      940.53/14
  7 090       b
  8 049      OCLC
  9 100 10   Tolstoy, Nikolai.
 10 245 10   Victims of Yalta / c by Nikolai Tolstoy.
 11 260 0    London : b Hodder and Stoughton, c 1977.
 12 300      496 p. : b maps : c 24 cm.
 13 500      American ed. published under title: The secret betrayal.
 14 504      Includes bibliographical references and index.
 15 650  0   World War, 1939-1945 x Forced repatriation.
```

Fig. 5

between the two editions. On the other hand, if one searches under "Tolstoy" and "Secret Betrayal" all that is revealed on the CRT is the American edition (fig. 4). The British title is displayed in the record as a uniform title and there is a bibliographic note referring to it but why wasn't a choice between the two editions given as in the case of the first search? This approach seems to be aiming at both Lubetzky's and Verona's theories of the catalog without fully satisfying either. What OCLC or any other form of computerized access to bibliographic records needs to do, is to allow the user access to a particular title of a particular edition of a work and simultaneously on the same display provide cross references and/or see also references to variant titles of the same work, whether or not bibliographic records are held in the data base. In other words we need an on-line authority file for titles. Or as previously suggested in this paper, there is the future possibility of the machine readable record containing more than one uniform title.

But even when these advances in machine-readable cataloging have been achieved, someone, whether in a national cataloging agency, a regional network or an individual library's in-house system, has to be initially responsible for establishing uniform titles and ferreting out variant titles for a work that is being recorded in the bibliographic data base. Thus the practice of referring to other manifestations of the work involved and turning to reference sources for authority, are likely to be as much a part of the future as they are of the present procedures for establishing a uniform title. In fact this procedure is prescribed by the Anglo-American Cataloging Rules. AACR 2 tells us to use the title which "has become known through use in manifestations of the work or in reference sources."[2]

In order to discover which titles have been used in the various manifestations of a work (or if indeed there are

variant titles), the cataloger would turn to the library's own catalog, as well as to NUC, other catalogs and general trade and national bibliographies. The next step would be to consult specific reference sources in the field to which the work being cataloged belongs. The cataloger's own expertise and consultation with the reference librarians will usually ensure that the appropriate reference works are consulted.

Controversy in this procedure arises not over the question of which reference sources to consult, but over how much time and resources should be spent in research to establish a uniform title and the discovery of variant titles for a work. At the Institute on Catalog Code Revision at McGill University in 1960, one of the participants, Susan Haskins, expressed concern about the "time-consuming research" that the uniform title rules proposed by the Institute would necessitate for every edition and translation that a library receives. She also raised the question of the practicality, in terms of time and effort, of converting entries already in the catalog so that editions would appear under a uniform title and translations under their original title. Miss Haskins pointed out the irony that the research libraries which Lubetzky claimed would benefit from these rules are in the worst position to follow them because of the great numbers of editions and translations involved.[3]

The two main concerns are: how much time should be committed to researching uniform titles and secondly, whether re-cataloging is feasible as a means to implement uniform titles. It should be obvious that the library's approach to these two areas should be viewed in light of their policy toward uniform author headings. That this is often not the case is a reflection of many libraries' bias against the title as an important point of access to the library's holdings. Since the appearance of AACR, catalog-

ers no longer have to go to the trouble of researching the full true name of an author. Yet even AACR 2 encourages use of the "predominant name ... by which the person is clearly most commonly known."[4] This is accompanied by provisions for selection of one name for an author with pseudonyms or name changes.[5] However, most libraries would not parallel this rule with use of the "predominant title by which the work is clearly most commonly known " and the fact that AACR fails to mandate such a move further contributes to the neglect of uniform titles as an important access point. But surely it makes sense that if a library is going to invest time to establish an author's name and provide cross references from variant forms, the same procedure should hold true for titles. In actual fact a policy for establishing uniform titles would require far less committment of time and resources simply because the occurrences of works with variant titles are less frequent than cases where an author's corpus has been published under a variety of personal names.

Re-cataloging is a task that most libraries try to avoid. In the case of author headings, (if the name has not already been established), a point is reached where the author's works are scattered throughout the catalog under different personal names and then the decision is made to re-catalog so that all of the author's works are brought together under one heading. The same reasoning should apply to titles. We have already decided that it is difficult, or virtually impossible, to establish a uniform title for a newly published work. However, a point may be reached later on when the cataloger realizes that the library owns several editions of a work each cataloged under a different title. Surely as in the case of the author headings, re-cataloging is justifiable.

Yet, even if most libraries would agree that such a step is justifiable, they would still hesitate to re-catalog

an item just to give it a uniform title. The problem is that in a manual catalog, the mechanics involved in changing previously cataloged titles are more difficult than changing an author heading. If the item has an author main entry there is no way the cataloger can squeeze in the uniform title between the main entry and the title proper, which is the conventional position for a uniform title. Even with title main entry, the addition of a uniform title above the body of the entry is an unsatisfactory measure. Thus in most cases new card sets have to be made or ordered from an outside source. Re-cataloging for a uniform title involves making cross references from variant titles and all the necessary re-filing of new cards. When author headings are changed, alterations may be made to the existing cards or new card sets may be ordered. If the latter is the case, then the library should consider following the same procedure with uniform titles.

Recent developments in cataloging and advances in technology have cast new light on the issues of "time-consuming research" and re-cataloging. Machine-readable catalogs such as computer-output microfiche or those using an on-line format, mean that updating or altering the catalog record can be done more frequently and easily. Thus a book received in a library could be entered under the given author and title. Later should the library see the need to use a uniform heading for the work, a few simple instructions to the computer will make the necessary changes on all the cataloging records for that particular work.

The "closing of the catalog" poses as many problems for uniform titles as it solves. Assuming that the "new" catalog would be in one of the previously described formats, then the new additions to the library's collection should receive uniform titles as needed. The question then remains of how to link manifestations of a work in the new catalog with those in the old catalog, especially if uniform

titles were not used in the latter. If and whenever the library gets around to putting its old catalog records into the new system, the problem will be solved to the extent that the library employs a firm policy over the implementation of uniform titles. However, the more immediate concern of linking new and old records could be solved by an on-line authority file which includes uniform titles, as well as authors, series and subjects. Of course it would be best if the authority file is on the same system as the catalog, but even if it is separate, it would still provide the user with the means to verify their access point. The on-line authority file would refer the user from a variant title to a uniform title and/or tell him to "see also" variant titles of the work that are held in the old catalog.

Notes.

[1]Library of Congress Information Bulletin 37 (July 2, 1978), : 427.

[2]AACR 2, rule 25.3

[3]Institute on Catalog Code Revision (1960: McGill University) Working Papers (Chicago: American Library Association, 1960), p.11.

[4]AACR 2, rule 22.2A.

[5]Rule 22.2C3 states that in cases where an author has multiple pseudonyms, none of which is predominant, the name appearing in the individual item is used as the heading.

CHAPTER 4: CONCLUSION.

Uniform titles are used in descriptive cataloging as a means of relating and displaying together the catalog entries for a work which has appeared under various titles, However, the usefulness of uniform titles to a library its catalog and the library users goes beyond this basic function.

When a work has been issued under different titles, the use of a uniform title in the catalog description of an item, enables the catalog to reveal to the user which editions, translations and other manifestations of the work are held by the library. Thus the user is able to select the manifestation which is most appropriate to their needs. This applies whether the user approaches the catalog by subject, main entry or added entry (the exception being the title added entry for the title proper of the item.) Just as importantly, the use of uniform titles improves access to the library's collection. A uniform title has an infrastructure of authority work resulting in cross references in the catalog which direct the user from variant titles to the uniform title for a work held by the library. If a user looks under a variant form of the title for a work, a cross reference would refer him to a uniform title where he would discover that the library does have the work he wants and that it is embodied in more than one, perhaps several, manifestations of which at least one has a title proper which differs from the one he was looking under. In most cases it is the contents of the work rather than a particular manifestation of it that the user is interested in. Uniform titles enable users to have better access to the works in a library's collection, not just to the particular editions,

translations and other manifestations that the library happens to own.

Users have a right to expect a logical and consistent catalog. Uniform titles make an important contribution in this area. Not only are they used to arrange the file of an author's works but they draw together and relate the various manifestations of a work issued under different titles. This is consistent with the concept of uniform author headings. It does not make sense for editions of a work to be scattered through the catalog simply because they were published under different titles. A uniform title identifies a work, so that for example, a user is not left wondering whether a variant title of a particular edition is in fact the work he seeks. A work about another work requires subject headings for the original work. It is vital that the title of the original work has a uniform title if it has been issued under variant titles, so that works about that work receive a subject heading which will relate it to the original work.

Uniform titles should be used with all types of works, not just for music, classical literature, law and other special categories. The function that uniform titles have is just as important for these special materials as for other kinds of literature. Similiarly, uniform titles provide a useful function in any kind of library and for any type of user. To relate and display together the editions, translations and other manifestations of a work is a function that should be common to all library catalogs and should be used for all types of works. Users are such a heterogeneous group that it cannot be conclusively predicted that the users of a certain library do not need uniform titles in their catalog. Uniform titles benefit all users by allowing them to view all the manifestations of the work that are held by the library so that they can select the one most suited to

their needs, thus providing them with better access to the library's collection.

A uniform title should be used for any work which has been issued under variant titles -- even if there is only one other known manifestation with a different title. The most well known original language title should be the chief criterion in selecting a uniform title, with cross references provided from variant titles held by the library. Libraries should implement a policy governing the quantity and quality of research necessary for title authority work. The time and resources spent on research should be regarded in a positive light since it contributes to better access to the collection. It is hoped that new developments in library catalog technology will make the implementation of uniform titles much easier. Nevertheless, careful authority work will always be necessary in order to provide access to a work which has been issued under variant titles.

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